

MUSIC

Musicians of World Are Honoring Verdi

This week, in every musical center of the world, and even in the smaller cities of every civilized land, will be heard special programmes commemorative of the hundredth anniversary of Giuseppe Verdi, born October 9, 1813, and who died at the age of eighty-nine. Verdi, Italian opera and melody are inseparably connected in the mind of the music lover. Italy's "grand old man" has sung to all the world in a musical idiom comprehensible to all. It is the exception to find a person who does not know some of the wondrous melodies which sprang from Verdi's heart, who has not heard at least, and been touched by "Il Trovatore," "Rigoletto," "La Traviata," "Aida," or others of his masterpieces. Every country has embraced Verdi's operas warmly and lovingly. Only one genius, Verdi's great contemporary, Wagner, (likewise born in 1813) can compare with him. These two great exponents of operatic glory reach the heights that none other has attained. Even Mozart, in all his classic glory, and Gluck, impelled by dramatic idealism, cannot claim to have made as great an appeal from heart to heart, from soul to soul—the whole world through, to peasant and king, to the loving amateur and the ultra learned in musical art.

It is an interesting coincidence that Verdi, the southerner breathing the sunshine of his beloved "Italia," and exalting beautiful melodies over the entire earth, should have lived and created at the same time as Wagner, the northerner, whose racial character expressed itself in a more serious mold, who evoked all the spirit of myth and legend and romance in music as no other has done.

These two wonderful contemporaries bestowed upon the world its richest treasures of operatic music, undoubtedly being influenced each by the other and being thus mutually strengthened. It is almost impossible to choose between men so great. Of necessity great men cannot resemble each other in the form used for their expression. This form, however, is but the shell, in which is enclosed the sound of the sea. Verdi and Wagner were both lyricists, both saw the music of speech, the music of the human voice. The difference between them lay largely in the subjects to be expressed—the Wagner idea of dramatic truth being a natural outcome of the symbolism of his operatic texts, while Verdi's melodies sprang directly from the realism and the "personal" character of his operas.

One makes a mistake in considering these masters of opera essentially at variance—all opera must be vocal as distinguished from the instrumental character of music. Verdi and Wagner both sang to the world in their own native language; if the world has understood Verdi more than it has Wagner, it is because the loves and the passions, the joys and the woes of Verdi's heroes are those of our common human nature, while Wagner's heroes transcend humanity and sing to us from Walhalla.

Gronemann Concert Master.
George Gronemann, violinist with the Empress theater orchestra, has been elected concert master for the Salt Lake Philharmonic orchestra to take the place of Fred Middleby, who will leave for New York today under leave of absence for a year.

Added to the ability of Mr. Gronemann to act in this capacity is his faithfulness to the work undertaken by the orchestra. He is a painstaking performer and notes himself to the high ideals entertained in the aspirations of all members of the Philharmonic. He is also a general favorite with the other musicians in the organization and will have their hearty support. At the election of last Tuesday his choice was made unanimously.

On Tuesday morning at Social hall, commencing at 10 o'clock, the orchestra will hold its next rehearsal. It will be interesting to Ogden and Provo visitors in the city to learn that this organization is contemplating a concert at each of those places during the approaching season. In addition to these the orchestra will give three concerts in Salt Lake, making a series of five in all. Great progress is being made with the masterpieces under treatment, and when the musicians shall appear in public they will doubtless give finished renditions.

Veteran Singer Still Young.
That Schumann-Heink has apparently discovered the fountain of "Eternal Youth" is the opinion of thousands, who have heard the singer in this country, year after year, without noticing any of the indications that suggest the passing years. The discerning music critic of the Providence (R. I.) Journal in summing up the famous singer's personal radiance, said:

"The years touch Madame Schumann-Heink but slightly—for which Apollo be praised. After all, why should any be curious as to a singer's age? If fifty can sing better than sweet-and-twenty, give her the extra round of applause which she richly deserves. The truth is that with the possible exception of Alboni—who is only a tradition to this generation—no voice of such extensive range and phenomenal power as that of Madame Schumann-Heink has been heard by any one living. And the luster and brilliancy to this wonderful organ are scarcely dimmed after more than thirty years of wearing, exhausting work."

A big interest is being taken in the appearance here of the famous contralto and her local managers, Herbert Salinger, and Miss Lucile May Francke, have made arrangements with the railroads for special trains with special rates from the nearby towns for the concert at the tabernacle Monday evening, October 20. Provo has more than 100 reservations and enthusiasm is strong in other towns.

Quintette Concert October 14.
The Salt Lake quintette, which was liked so much last winter, will open its second season Tuesday evening, October 14, at the First Congregational church, in a programme to please music lovers. There will be the best Swedish quartette, Op. No. 2, Brahms quintette, Op. No. 34, and the Dvorak quartette, Op. No. 52. Much work has been put on the programme by the quintette, and repeated rehearsals are showing excellent results.

Soloist at Tabernacle Today

MISS EDNA ANDERSON.



first to be given in the city by local musicians, and the innovation was so successful that a series of four concerts will be given this winter, in connection with Harold Bauer, master pianist, and Fritz Kresler, celebrated violinist, whom Herbert Salinger and Miss Lucile May Francke are bringing here this fall and winter. The chamber music concert, October 14, opens the series of six concerts to be given by this management.

Miss Anderson Soloist Today.
Miss Edna Anderson, a dramatic soprano of much ability and promise, will sing an aria from the "Pioneer Ode" (Stephens) at this morning's session of the L. D. S. conference in the tabernacle. She will also be soloist at the Hotel Utah concert this evening.

Concert at Hotel Utah.
Reorganized and augmented, numbering in its membership some of the ablest musicians of Salt Lake, the Hotel Utah orchestra, assisted by the Schubert quartette, John T. Hand and Miss Edna Anderson, will present the following programme in the lobby of the hotel at 8:30 o'clock this evening:

Volunteers: Orchestra..... Metra
(a) Star of Love..... Duffer Buck
(b) Star of Love..... Duffer Buck
(c) Star of Love..... Duffer Buck
(d) Star of Love..... Duffer Buck
(e) Star of Love..... Duffer Buck
(f) Star of Love..... Duffer Buck
(g) Star of Love..... Duffer Buck
(h) Star of Love..... Duffer Buck
(i) Star of Love..... Duffer Buck
(j) Star of Love..... Duffer Buck

Wore I a Bird..... Logan
One Fine Day, from "Madame Butterfly"..... Puccini
Accompanied by John T. Hand.
Grand selection "Mile Modiste"..... Herbert
Orchestra.....
Well Do You Know, Good Mamma, from "Cavalleria Rusticana"..... Mascagni
Accompanied by John T. Hand.
Sweet and Low..... Schubert quartette.

The personnel of the organized orchestra follows:
J. J. McClellan, organist Mormon tabernacle, director.
Morris Anderson, violin, assistant director.
Alfred Rorland, viola; Otto King, cello; Willard Flashman, flute; Clarence Hawkins, clarinet; L. P. Christensen, oboe; H. L. Swenson, cornet; Charles G. Berry, bassoon; James P. Olson, bass; S. H. Williams, piano; C. A. Carlson, drums.

Music at First Methodist.
The following programme of sacred music will be given at the First Methodist church services today:

MORNING.
Organ prelude, "Intermezzo"..... Hollins
Anthem, "Hear, O Lord"..... Watson
Miss Mae O'Neill, Miss Lola Schrack and choir.
Offertory, "Trauer"..... Schumann
Bass solo, "March Pontificale"..... Lemmens

EVENING.
Organ prelude.....
(a) "Pilgrim's Chorus"..... Wagner
(b) "Aberle"..... Schumann
Anthem, "My Soul Doth Magnify"..... Blumenschein
Miss Mae O'Neill, Alex Eberhardt and choir.
Offertory, "Even Song"..... Johnston
Baritone solo, selected.
W. A. Buckhalter.

Postlude, "March in B"..... Paulus
Choir director, Mrs. William A. Wetzel; organist, Mrs. J. Louis Stromauer.

Music at St. Paul's.
Miss Marie Eddington will sing "Hold Thou My Soul" by Briggs, at the morning service at St. Paul's Episcopal church next Sunday. At the evening service Mrs. Evangeline Thomsen will sing "The Lord is Mindful of His Own," from Mendelssohn's "St. Paul."

Smithfield Dedicates Organ.
The second ward chapel in Smithfield was the scene on last Friday evening of one of the most brilliant concerts ever given there, the occasion being the dedication of the new \$3000 Kimball pipe organ. The instrument was given a thorough and complete test by Organist J. J. McClellan, who pronounced it one of the most modern and beautiful organs he has had the pleasure of playing. Assisting the organist were Mrs. Della Daynes-Hills, soprano, who was received with much enthusiasm; Miss Vera Johnson, dramatic reader, who created a splendid impression; Master Hyman Deutsch, violinist, a talented boy, who merited the approval he won; and the Second ward choir, under the direction of Miss Sarah McCracken. It was the opinion of the Salt Lake performers that Miss McCracken's chorus is one of the best choirs to be found in the entire state, and the ensemble between choir and organ made an impression which caused much enthusiasm. Smithfield now enjoys the distinction of having in her Second ward choir the finest and most up to date

church organ to be found in any chapel of the church, according to Professor McClellan.

Y. M. C. A. Band Grows.

The newly organized Y. M. C. A. band, composed of amateur musicians, under the leadership of Antonio de la Mora, is getting down to hard work. Great interest in band practice has been shown by the members and one of two new men appear every meeting. There is now a reserve list among the cornetists from which vacancies can be filled if any of the regular members are kept away from practice by illness. It is Mr. de la Mora's intention to have a red section of twenty pieces and an invitation is extended to all amateur players of reed instruments to present themselves. A saxophone quartette is being talked of and more saxophones are

Kimball Testimonial Concert in Tabernacle Monday Night

PROFESSOR E. P. KIMBALL.



In the tabernacle Monday night the testimonial to be tendered Prof. Edward P. Kimball will be given and the reports of the general committee in charge, of which John D. Spencer is chairman, indicate that it will be one of the biggest musical events of the entire year. With the hosts of music lovers from out of the city who look forward to the big conference concert each year, added to the thousands of local friends of the young musician, it is believed that the big auditorium will be completely filled. Professor Kimball plans to leave for Berlin on October 5 to continue his musical studies under the eminent musical masters in that city. For this reason his friends are joining in tendering him this testimonial, and for several weeks a large number of the committee members have been working energetically to prepare an especially happy list of numbers promising one of the artistic successes of the year. The programme in detail follows:

Organ solo, Overture to "Oberon"..... Von Weber
..... J. J. McClellan.
Cello solo—
"A Minuet in G"..... Beethoven
"Scherzo"..... Van Gouss
..... Otto King.
Tenor solo, "O Paradiso" (L'Africaine)..... Meyerbeer
..... Alfred Best.
Part song, "Two"..... Protheroe
Tabernacle choir.
Violin solo, "Rustian Air"..... Wieniawski
..... W. E. Weiha.
Organ solo, "Nocturne" (Moonlight)..... Chopin
..... Edward P. Kimball.
Contraalto solo—
"A Sonnet"..... F. Schra
"Lullaby"..... Edward P. Kimball
..... Mrs. Harold Selig.
Violin obligato played by Miss Eva Crawford, Mr. Kimball at the piano.
Selection.....
Tabernacle choir.
..... J. J. McClellan, accompanist.

expected to be present at practice within the next week or so.

The band practice nights are Monday and Thursday from 7 to 8:30. The personnel of the band at present follows:
Leader, Antonio de la Mora.
Cornets, E. J. Renshaw, S. F. Carman, T. H. Anderson, C. R. Bloomfield, C. R. Bigelow, J. C. Patterson, Blaine Sellick, Frank Ray, Robert Hecker.
Alto, Gustav Liebert, Adolph Durschell, John Glauser, George B. Cawthorne, Bartlett, John Beutler.
Trombones, Robert Abbott, Fred Nydegger, L. G. Carman, G. L. Miner, Thiba, Joseph E. Fordham, Fred Luetli.
Drums, Will Homer, R. Earl.
Clarinet, Wilford Swallow, N. A. Smith, Charles A. Eakins.
Tenor saxophone, M. R. Hiatt.

Industrial School Band Proves Unusual Ability

Special to The Tribune.

OGDEN, Oct. 4.—Governor solely by the liberal use of kind treatment, after inculcating the sincere love of music into the minds of the boys, has been the director of the Utah Industrial school band, has perfected one of the best amateur organizations in the state. The band, which now comprises seventeen instrumentalists, is composed entirely of students of the state institution, ranging in age from 8 to 16 years. Within the next few months Professor Nichols expects to develop additional music students until he has a band of thirty instrumentalists.

Although he was previously in charge of the music department at the state school, Professor Nichols has perfected the present band organization within the past three months. Comparatively few of the boys who are now members of the band had received musical instruction before entering the school.

When a new boy student enters upon his course of study at the state institution he is first sent to the musical director, Professor Nichols, asks him to sing "America." It is upon this test that his future work in the musical department largely depends. Even if the vocal tones are lacking, the ability of the student to follow the notes of the simplest musical notation is sufficient to indicate the probable adaptability of the boy to musical instruction.

The student is then asked if he cares to take up work in the musical department. Often, believing that it will avail him nothing, the prospective student will reply in the negative. Many of the best students in the school, however, indicated no desire to take up the work. It is then that the director attempts to discover the inborn love of music. He discovers that the boy may have a particular liking for an individual song or has a preference for certain parts of an instrumental selection. These are almost certain indications of the musical aptitude of the boy, and the director is then able to place him in the proper class.

The giving of credits for successful work in the music department aids the director in his service to the boys of the school, although it is second to the kind treatment of the young musicians. Few indications of the school, if any are accorded more sincere admiration by the boys than Professor Nichols. It is brought about by the combined logic of music. As an instance of this, Director Nichols was in sole charge of his boys when they made the trip to the Utah state fair in Salt Lake this week. For some of the youngsters it afforded an opportunity for them to visit their parents or perhaps other relatives they had not seen in months. Not one offered to leave the sight of Director Nichols until he had been granted the permission, and it was never withheld. At 1:15 o'clock in the afternoon, when the boys were instructed to reassemble for another concert, not one was absent.

During five days each week the students are given musical instruction under the supervision of Professor Nichols and the band members assemble on each of the five days for not less than an hour's practice together. Sometimes two practices are held during a day and Director Nichols meets with the boys nearly every Sunday. The organization is not one capable of handling only the lighter music for the repertoire includes selections from "Il Trovatore," "The Bohemian Girl," "Faust," "Orpheus," "Carmen," together with such

lections as the "Post and Parson" overture and Schubert's "Serenade."

For the first time in the history of the industrial school, the first band fund has been established for the repairing of instruments, which are furnished by the school, and the purchase of new music. While the band is strictly non-commercial, the boys often receive gifts from personal friends of the school or from organizations in appreciation of the youngsters' capable efforts.

It is the desire of Director Nichols to add a reed section to the present instrumentation of the band, and he is planning added musical talent among the students for that purpose. When a member of the band completes his term at the school, Professor Nichols finds no difficulty in selecting another music student capable of filling the place. The instruments included in the present organization of the industrial band are five cornets, four altos, three trombones, two basses, one baritone, bass and snare drums. The personnel of the band follows: Emmett Coleman, Leon Murano, Fred Solis, Louis Vance and Lorin Nichols, cornet; Lawrence Thumell, Leroy Corbett and Arthur McGillis, trombone; Walter Dunster and Ernest Watkins, bass; Marion Duford, solo alto; George Brown and Frank Van Euren, alto; Edward Fulton, B. bass; Arnette Seals, baritone; Eddie Myers, tenor drums and symbols; John Williams, bass drum.

At the time of the Salt Lake engagement, Lorin Nichols, the 8-year-old son of Professor Nichols, played with the band. This boy, who was able to play a cornet when 3 years old, is regarded as one of the talented young musicians of the state. It was during his earlier public appearances as a musician that he headed a bugle corps of sixteen pieces during the G. A. R. encampment in Salt Lake. He has appeared in public many times as a solo cornetist.

Honor Ogden Organist.

Prof. Samuel F. Whitaker, Ogden tabernacle organist, has been invited by J. J. McClellan to play the organ during the prelude and closing march for the last session of conference on Monday afternoon. This gifted young organist has been a friend of the Salt Lake city.

Organist McClellan will officiate at the tabernacle organ Sunday morning and afternoon. Assistant Organist Cannon will officiate Sunday night and Monday morning, and Assistant Organist Cannon will take charge of the organ for the Saturday afternoon and Monday afternoon services.

Special Verdi Programme.

The Hotel Utah and American theater orchestras will give an elaborate and specially selected Verdi programme Thursday evening. The programme selected includes selections from "Il Trovatore," "La Traviata," "Aida" and "Rigoletto." It will be rendered under the direction of Prof. J. J. McClellan.

Will Give MacDowell Programme.

The music section of the Ladies Literary club will present a MacDowell programme Tuesday, October 7, at the clubhouse at 2:15 sharp. The programme follows:

Lecture—"Music and Morals"..... Rev. E. I. Goshen
Paper—"Edward MacDowell"..... Mrs. E. H. Dorman
(Illustrated by following musical numbers):
Piano solo, "Witches Dance".....
Contraalto solo, "Miss Rowena Korns"
(a) "As the Gleaning Shadows Creep"
(b) "Long Ago, Sweetheart Mine"
Ladies chorus—
(a) "Summer Wind"
(b) "At Partita"
Violin solo, "Clair de lune"
Soprano solo—
(a) "Merry Maiden Spring"
(b) "Constance"
Talk, "The MacDowell Memorial"
Baritone solo—
The public is invited.

New Orchestra Wins Praise.

Much special commendation has been given the new orchestra at the Salt Lake theater for its excellent work during last week, which marked the opening of the regular season at the playhouse. Last Monday night Director Coop was warmly complimented by Manager Pype and by numerous musicians who were in the audience. With Mr. Coop at the piano, the other members of the orchestra, all well known and applauded in Salt Lake musical circles, are: Arthur Freber, violin; Morris Andrew, violin; Otto King, cello; J. P. Olson, bass; L. P. Christensen, cornet; Clarence Hawkins, clarinet; C. G. W. Carlson, drums.

Salt Lakers Appreciate.

That Salt Lakers appreciate music of the better class was evidenced Friday night by the hearty and discriminating applause received by George Hamlin, grand opera tenor, who appeared at the First Methodist church in the first concert of his western tour. Mr. Hamlin sang a programme of wide range and gave every number with an artist's finish and boldness. He is the fact that he was handicapped by a heavy cold. Much of his success was undoubtedly due to the splendid work of Edward Sackerdote, accompanist, who, when complimented upon his masterly assistance, modestly remarked: "Mr. Hamlin is very easy to play for."

Prior to his departure Saturday for Seattle, Mr. Hamlin spent a couple of hours in the studio of John T. Hand, among those present being Mrs. Jack Taylor and Miss Edna Anderson. The famous tenor sang several numbers, heard both the young singers and offered numerous helpful suggestions.

"Jolly Twelve" Gives Music.

On last Monday evening the Jolly Twelve club gave its first entertainment of the season at the home of Ralph Arnold, 1165 Eighth East street. The following musical programme was rendered:

Tenor solo, "My Hero" ("Chocolate Soldier")..... Strauss
Piano duet, "Lutspiel Overture"
Ray E. Macell, Miss Mabel McClellan, Trio (violin, cello, piano), "Dew Drops"
Miss Mae Anderson, Armstrong Clyde Mitchell.
Soprano solo, "Sing Me to Sleep"
Miss Marie Eddington, Brugga Miss Jennings.
Violin solo, "Hungarian Dance," No. 5..... Brahms
Miss Marie Eddington, accompanist.

Musicians Elect Officers.

The Salt Lake Musical Union, local 194, of the Federation of American Musicians, at its annual meeting last Sunday elected officers as follows:
President, Alfred Slack; vice president, Frank H. Westover; secretary, Lorenza Sharp; treasurer, D. Baumbarger; other directors, Ralph Baker, E. Dorn, George Groneman, Morris Andrew. A committee was appointed to consider selection of permanent headquarters. Prof. Charles J. Thomas, a veteran French horn player and musician, was made an honorary member.

CLASS IN SIGHT-SINGING.

A thorough course in vocal sight-reading, personally conducted by Mr. Hugh W. Dougal, will begin on Monday evening, October 13th, at 7:30, at the Dougal studios, 44 South Main St. Students may enroll at any time before the above date. Complete course of twenty lessons, \$5.00. Studio phone, Washatch 3491. Residence phone, Washatch 2280. (Advertisement.)

Mrs. Marie Gerrans has opened her class for voice culture at 10 Stewart apt. Phone Washatch 6908 Z. (Advertisement.)

The Federation of Women's Clubs

Will hold a convention at Brigham City October 14, 15 and 16. The Oregon chapter will put in a musical party for an attendance of fifty or more who pay full fare going and get the benefit of one-third fare returning. (Advertisement.)

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25c Burnett's Lemon Extract, bottle, special	20c	10c Bag Salt, spec.	7c
15c Burnett's Color Paste, bottle, special	12c	35c Gebhardt's Chili Powder, bottle, special	29c

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10c COCONUT, pkg., special	6c
25c BAKING CHOCOLATE, cake, special	19c
90c McDONALD'S COCOA, can, special	79c
65c JOHNSON'S EDUCATOR WAFERS, can, special	53c

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